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not only of Sorolla, but of Señor Manuel Cossio, the distinguished critic, author of "El Greco," and of Señor Castillejo, well known both as a publicist and as a man of taste. A few of the works have been in the Paris Salon, but most of them are fresh from Spain. Some of the artists represented are Sorolla, Gonzalo Bilbao, Villegas, Cecilio Pla, Sotomayor, José Garnelo, Morera, Anselmo Nieto, Najera, Manuel Benedito and Eduardo Chicharro.

Zuloaga will be represented by some works borrowed from New York. The collection will be exhibited in other cities after it has been seen here.

#### EXHIBITION OF MODERN ART

**Q**UESTION has been raised in some quarters whether the Art Institute does right in exhibiting the strange works of the cubists and post-impressionists; whether a great museum ought not to adhere to standards and refuse to exhibit what it cannot be supposed to approve.

The policy of the Art Institute, however, has always been liberal, and it has been willing to give a hearing to strange and even heretical doctrines, relying upon the inherent ability of the truth ultimately to prevail.

In the present instance it is well known that the radicals and extremists in art have arrested a great deal of attention in Europe, and there naturally is a lively curiosity in art circles here to see their productions. There is no prospect of their being seen here in any comprehensive way unless the Art Institute exhibits them.

The present exhibition is very diverse. It is safe to say that the artists range all the way from the sincere, and usually eccentric, person who has revolted from conventionalism, and seeks relief in novel modes of expression, to the reckless, and often ignorant, fellow who seeks easy notoriety and hopes to impose upon the public.

#### NOTES ON PAST EXHIBITIONS

**M**UCH attention was received by the Centenary Exhibition of paintings by George P. A. Healy, held in January. Almost one hundred works, covering a range of fifty years work, were collected from various sources by his daughter, Mrs. Lysander Hill. There was a strong personal interest in the exhibition on account of the many portraits of prominent Chicago people of forty or fifty years ago. But the exhibition fulfilled a more important mission in showing the artist's work in so comprehensive a manner as to establish firmly his reputation as a portrait painter of solid attainment. He has suffered somewhat, as extremely prolific artists usually have, from the unevenness of his output. Healy's place in the growth of American art is a notable one, for he was one of the first adventurous few who went not to England for instruction and inspiration, but to Paris. Few portrait painters have had a more interesting career. Many famous names of both this country and Europe figure in his list of subjects.

In January also came the exhibition of German Graphic Art which was a welcome addition to our material for the study of German art. Important men such as Klinger, Thoma and Liebermann, and their followers and associates, were well represented, and the exhibition was highly illustrative of a branch of art in which the Germans appear at their best. The subjects, fantastic, imaginative, realistic and humorous, and the variety in medium and technique, showed in a comprehensive manner the breadth of German expression in this field of art.

The Antiquarian Society held from January 21 to February 2 a special exhibition of textiles lent by Messrs. Bacri of Paris, Mrs. Chauncey Blair, Mr. Henry Golden Dearth and Mrs. Martin A. Ryerson. Mrs. Blair's important Persian textiles were shown, and the exhibition was also very unusual in the

large number of pieces of XIV century date. A reception opened the exhibition. Mr. Dearth made an address on the subject of collecting.

From the exhibition of etchings and lithographs by Joseph Pennell, held January 28 to February 26, the Friends of American Art bought and presented to the Art Institute Print Department the Panama series of lithographs.

Paintings by John W. Alexander were exhibited from February 27 to March 11. Mr. Alexander showed twenty-eight canvases in his usual distinguished style. These were chiefly portraits and figure compositions, but included an interesting interior, a landscape, and two decorative marines. Mr. Alexander's work is characterized by decorative composition, beauty of color and flow of line, and by a happy quality of suggestion rather than assertion.

The Scandinavian exhibition, February 27 to March 16, was very successful and brought Scandinavian people to the Art Institute in great numbers. Two evening receptions were held in the galleries by Swedish and Norwegian residents. The total attendance during the exhibition was 69,094. The largest attendance for one day was on Sunday, March 9, when 12,816 people visited the galleries.

The Norwegian, Swedish and Danish pictures were hung in separate galleries and each collection showed marked individual characteristics. With the exception of the Swedish group the exhibition was distinctly a radical one. It seems probable that in this respect it reflected the taste of the collectors instead of representing Norwegian and Danish art as a whole.

The Norwegian group was the most modern. A few works, such as Christian Krohg's, suggested an older regime, but the radicals, led by Edvard Munch, prevailed. The collection showed vitality, clever characterization and brilliant color; but the general impression was of experiment rather than of sound achievement.

The extremely large and vivid canvases of Willumsen dominated the Danish room. But the most unusual and, at the same time, the most conservative part of the Danish exhibition, was the group of paintings by Vilhelm Hammershoi. These delicate and tonal works, chiefly quiet interiors painted in the artist's very individual manner, were a real artistic achievement.

The Swedish group was especially strong, including a collection of vigorous and convincing Zorns, decorative, carefully studied patterns of snow and water by Fjæstad, several characteristic canvases by Liljefors, and representative works by Hesselbom, Hallström, Prince Eugen, Larsson and Anna Boberg.

#### CHICAGO ARTISTS' EXHIBITION

THE seventeenth annual exhibition of works by Artists of Chicago and vicinity was held from January 28 to February 24. The collection was of greater importance than heretofore. Chicago artists form a strong group which is steadily developing.

A new prize of three hundred dollars for painting was offered this year through the Exhibition Committee of the Municipal Art League by Mrs. Celia S. Kirchner. Another new award, also for painting, was the Englewood Woman's Club Prize of fifty dollars. A list of the awards follows:

Clyde M. Carr Prize of one hundred dollars, to Frank C. Peyraud for the painting "After rain, Chicago."

Edward B. Butler Purchase Prize of two hundred dollars, to Eugenie F. Glaman for the painting "August afternoon." To be presented to a Chicago public school.

Mrs. Julius Rosenwald Purchase Prize of two hundred dollars, to Charles Francis Browne for the painting "Up the river, Oregon, Illinois." To be presented to a Chicago public school.

William Frederick Grower Prize of one hundred dollars, to William Clusmann for a group of five paintings. (Exhibition Committee award.)